

Content  
-> Medi-  
um [Annu-  
al report]  
+ copy-  
composing

**Format: e-book**

**Number of pages: 26**

**Font: DIN Alternate + Engrav-  
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**Author: Richard Stenton**

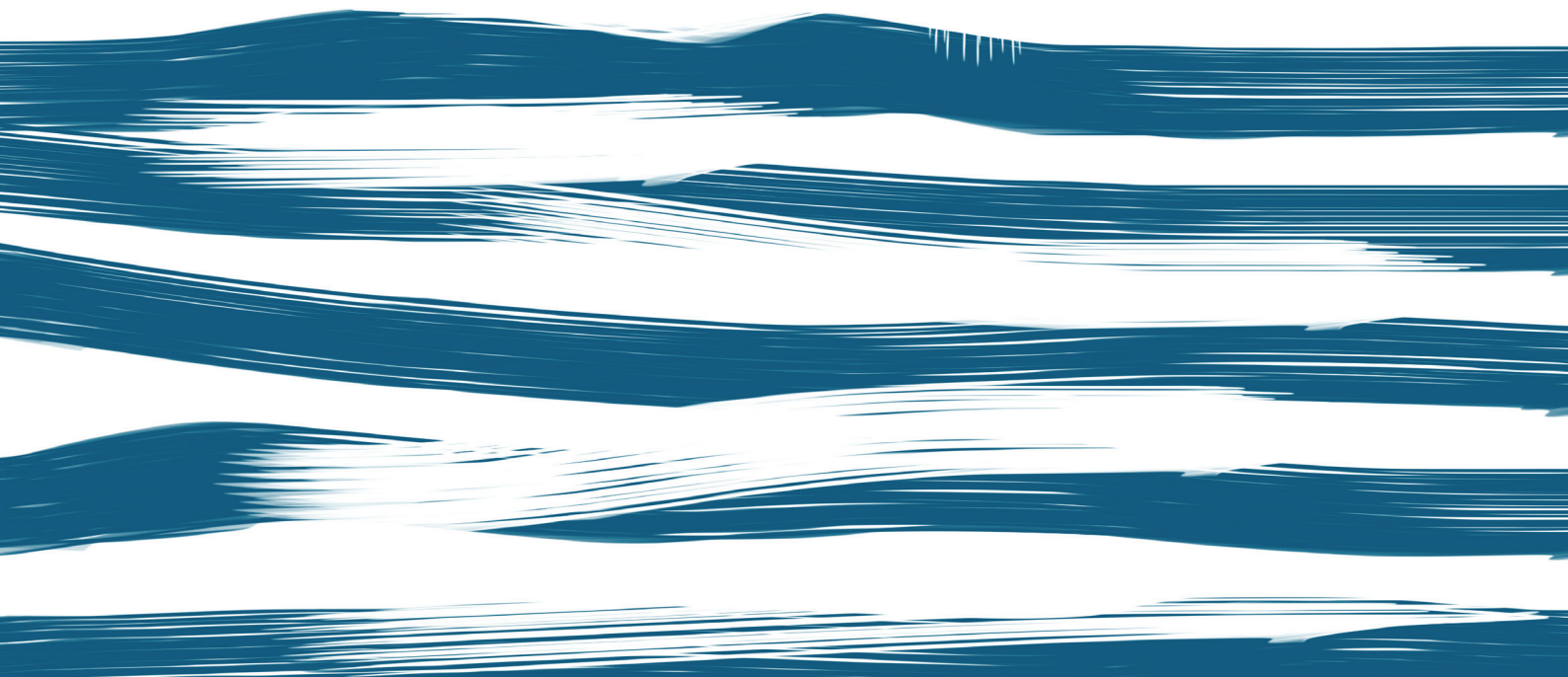
**Date: 21/09/17**

Content  
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# Contents



## Medium

01 ..... E-Book

02 ..... Talk

**“Material Progress” (Adorno) in music is a historical parameter (Lehmann, 2010)**

**but publishing, that is to say, how one makes material “public”, has become “pivotal in an age infused with myriad media technologies” (PZI).**

**For some time technology has not allowed us to make any new sound material. Our positioning within current technologies does, however, facilitate an ease of access to numerous methods and materials through which to make music and sound “public”.**

# Content -> Medi- um

The emphasis on the way the content is communicated

- Ease of content creation**
- Expanding accessibility to printing materials and ways to publish work**
- The nonfunctional nature of books**



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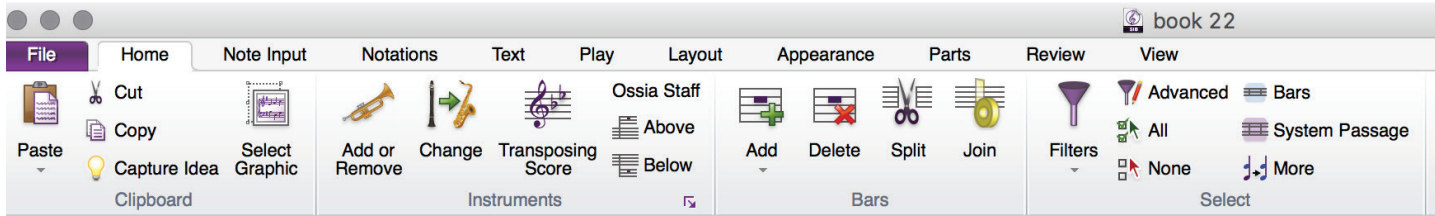


Pause



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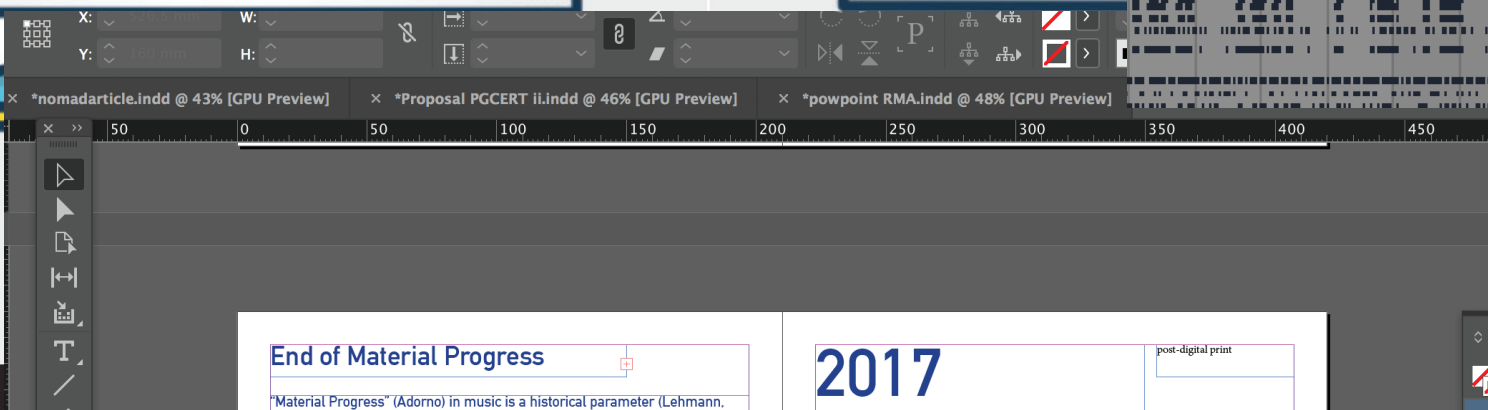


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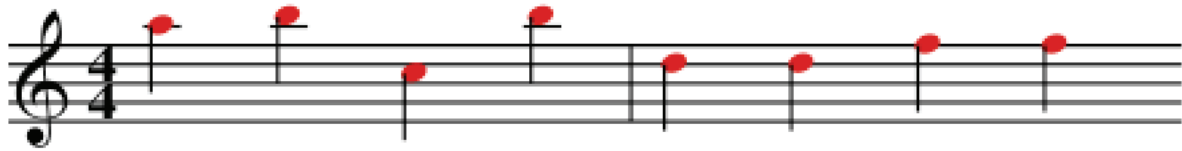
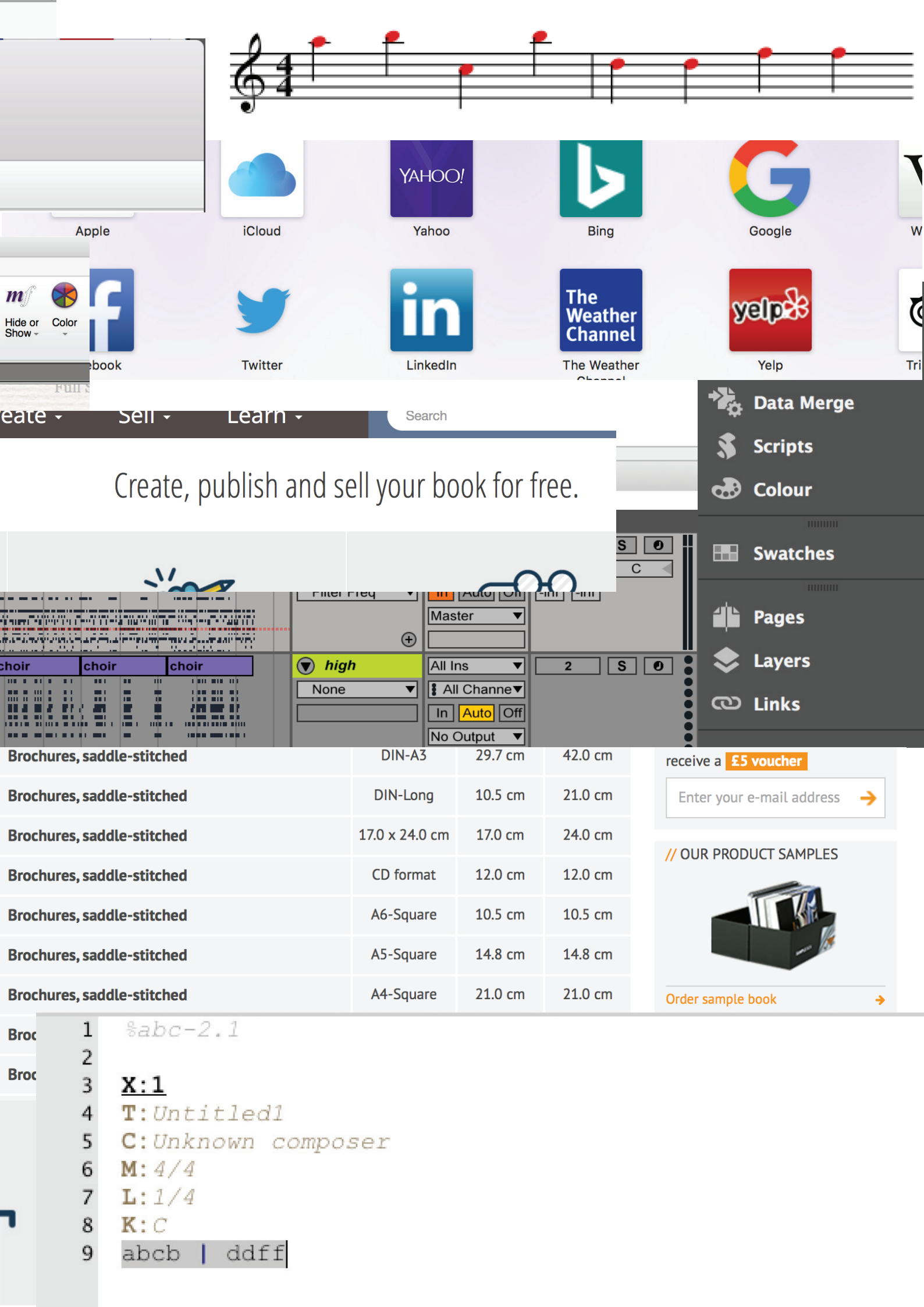
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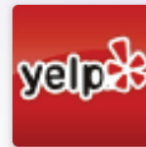
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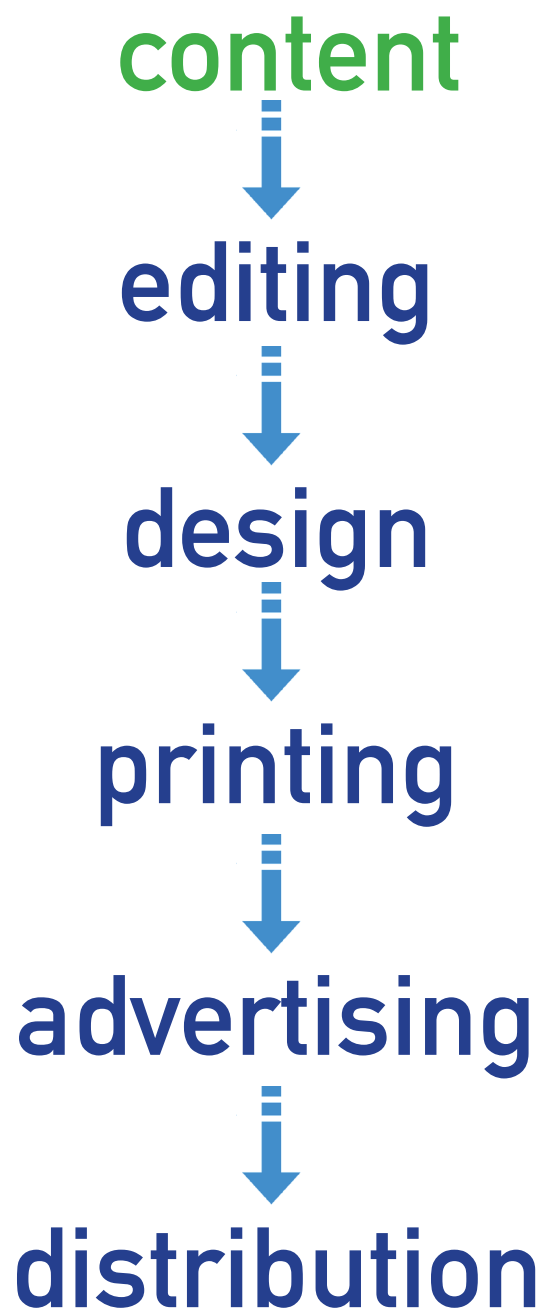


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1 %abc-2.1
2
3 X:1
4 T:Untitled1
5 C:Unknown composer
6 M: 4/4
7 L: 1/4
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```

If the focus is shifted from the content to the medium, then this changes the hierarchy of the elements of the publication process. The print and design concept, process and distribution all have the potential to become the primary focus of the creative work.



arbitrary ↓ content ?



# + copy- composing

derived from copywriting

“...to develop publication concepts. They mainly deliver the musical content that accompanies the visual elements.”

adapted from [creativepool.com/articles/jobdescriptions/copywriter-job-description](http://creativepool.com/articles/jobdescriptions/copywriter-job-description)

“Copy-composing is the art and science of strategically delivering musical content that gets people to take some form of action.”

adapted from [www.copyblogger.com/copywriting-101/](http://www.copyblogger.com/copywriting-101/)



Baude Cordier (14 th. century)





TEXT WRITTEN BY Richard Stenton



IMAGES TAKEN BY Richard Stenton



# NOMAD

//GO OUTDOORS//MAKE NEW FRIENDS//GO TO NEW PLACES//

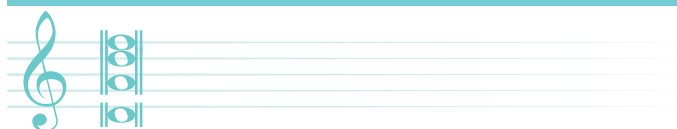
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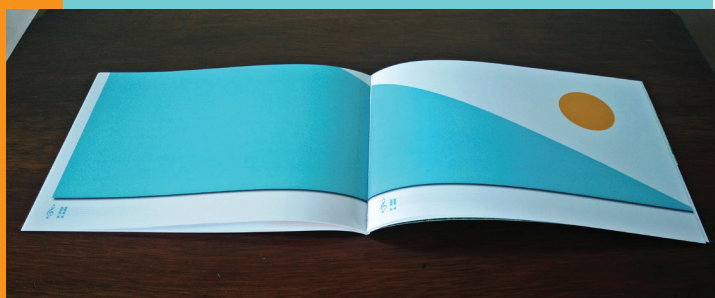
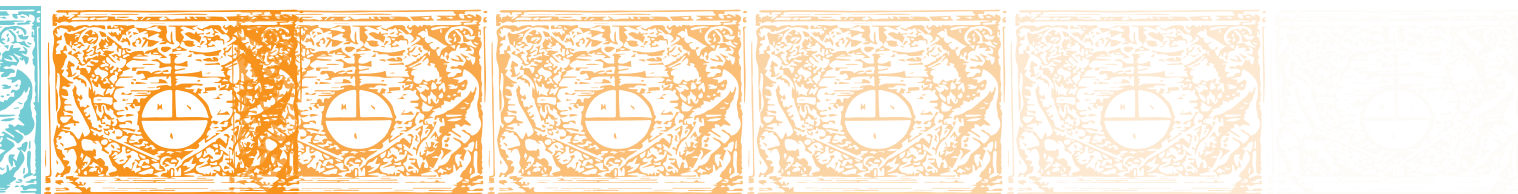
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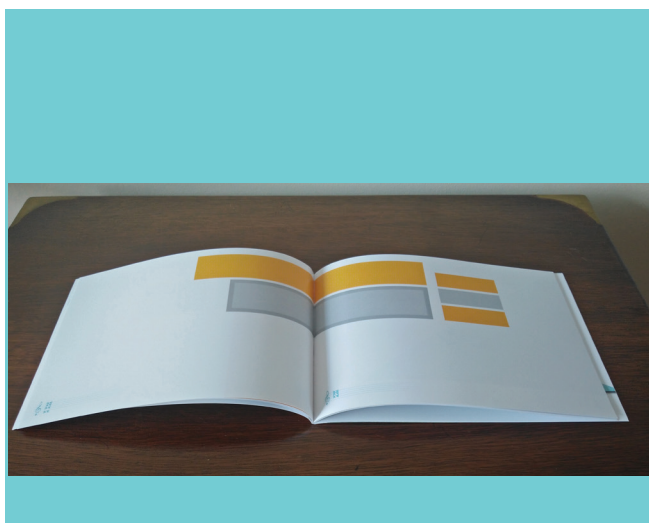
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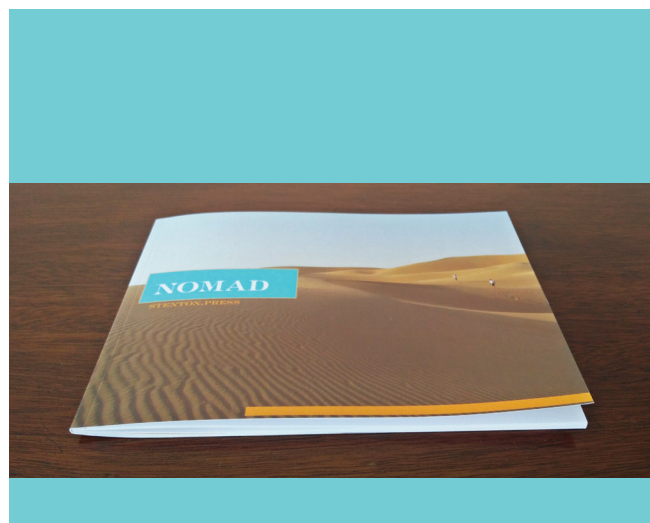




**INSTRUMENTATION: OPEN**  
**PAGES: 40**  
**COLOURS: C51M0Y18K0 + C0M50Y100K0**  
**FONT: ENGRAVRS ROMAN BD BT**  
**YEAR: 2017**



**THROUGH THE MEDIUM OF THE CORPORATE BROCHURE WE HAVE CRAFTED A BOOK OF GRAPHIC SCORES CONSTRUCTED FROM FREE DESIGN TEMPLATES. NOMAD IS A GLOSSY 40 PAGE A5 LANDSCAPE BOOK FOR MUSICIANS AND BOOK ENTHUSIASTS ALIKE.**



**STENTON.PRESS** IS A WEB DOMAIN AND PUBLISHING HOUSE BASED IN BIRMINGHAM, UK. THEY CREATE PUBLICATIONS BASED ON MUSIC AND SOUND WITH A PARTICULAR EMPHASIS ON THE PUBLICATION ITSELF AS AN OBJECT OR WAY OF EXPERIENCING MATERIAL.









# forever grey

Forever Grey is a collaboration between stenton.press and Zach Dawson. Zach Dawson was primarily responsible for the music and stenton.press for the publication's concept and the physicality of the object.

The cyclical nature of the book mirrored the process of negotiating the relationship between the musical material and the presentation of the object. Decisions on musical structures became entangled with decisions on paper thickness and vice versa. Bar lengths were "copywritten" to fit into the symmetrical layout of the pages. The perception of the piece visually to the audience-performer needed to be composed. The experience of the music over time had to be composed, edited, designed and then re-composed based on all of the above.

Instrumentation



Musical Material



Graphic Design



Design Concept



Musical Structure



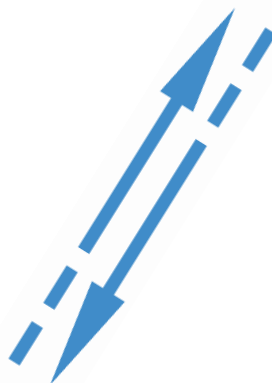
Audience-Performer  
experience



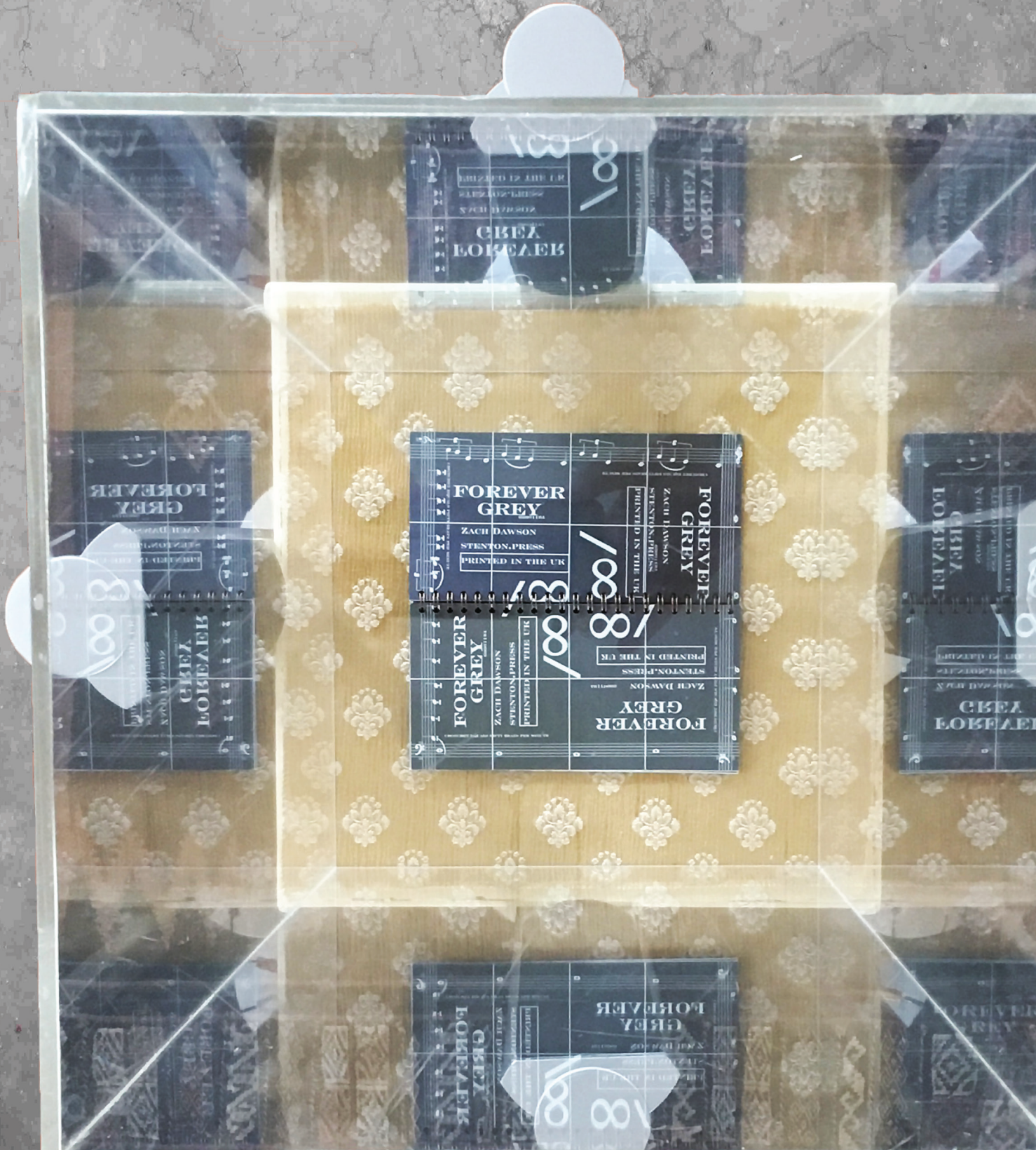
Amount of Pages



Budget for Project



RRP



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# //Forever Grey



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A definitive  
performance of the  
book renders the book  
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than the “thing” itself.



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21

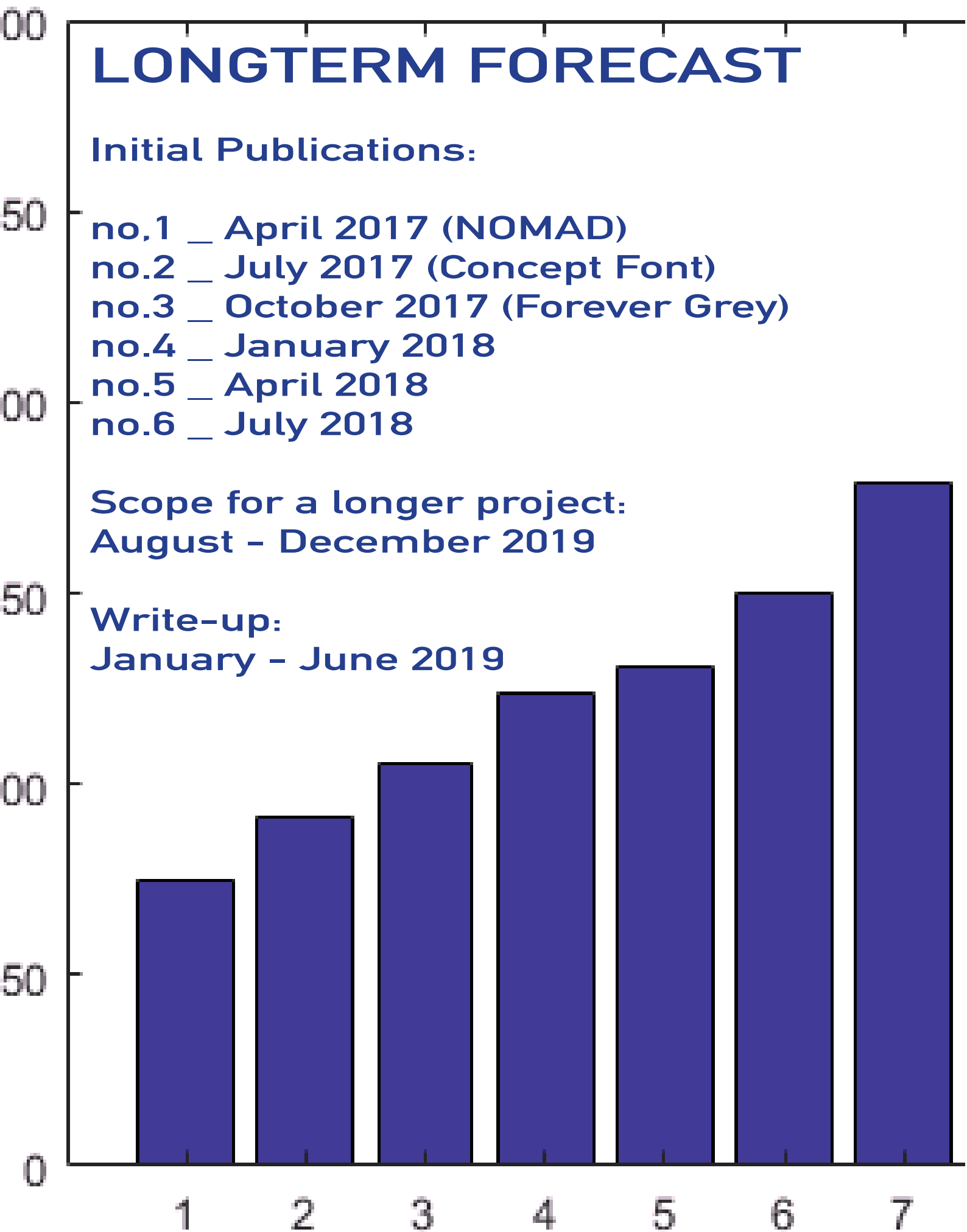
# LONGTERM FORECAST

Initial Publications:

- no.1 \_ April 2017 (NOMAD)
- no.2 \_ July 2017 (Concept Font)
- no.3 \_ October 2017 (Forever Grey)
- no.4 \_ January 2018
- no.5 \_ April 2018
- no.6 \_ July 2018

Scope for a longer project:  
August - December 2019

Write-up:  
January - June 2019





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# related musical works:

James Saunders “With Paper” (2006 – 2009)

David Pocknee “MG3250 Performs Cornelis Cardew’s Treatise” (2015)

John Zorn “THE SATYR’S PLAY – a deluxe edition book” (2011)

Alexander Schubert “f1 secondary literature” (2018)

## Research Expressed as

Pieces should not be representative of the work, but rather come one of them.

The place should let the medium be the medium.

Printed matter should avoid being a book.

Within a publication there is no “score” or “text” that is not considered part of the piece/publication.

No funding logos.

“No ISBN.”

Distribution and financial implications are composed.

No premiere.

# Appendix

## as Manifesto-Style Points

onal of ideas, situations or entities in life, but should, instead, seek to be-

be the message rather than the content.

quaint or anti-technology.

eparate” explanation of what the publication is or why it was made that is  
publication.

### Research Questions:

- What are the compositional and publishing implications of a composer-publisher practice?
- How and to what extent can publishing and compositional processes be merged?
- To what extent can a publication itself be a piece of musical knowledge as opposed to its content?
- How can the distribution of publications and interactions with publications be composed?

### Research Aims:

- To create a body of work substantial enough in its volume and scope to solidify the grounds of a compositional practice based on publication.
- To create possible definitions for a composer-publisher practice.
- To refine a methodology fit to fully explore the possibilities of such a practice and to further access its meaning in relation to the frameworks used to form the ideas.

## 100m (2015)

blank manuscript book with 100 metres of stave

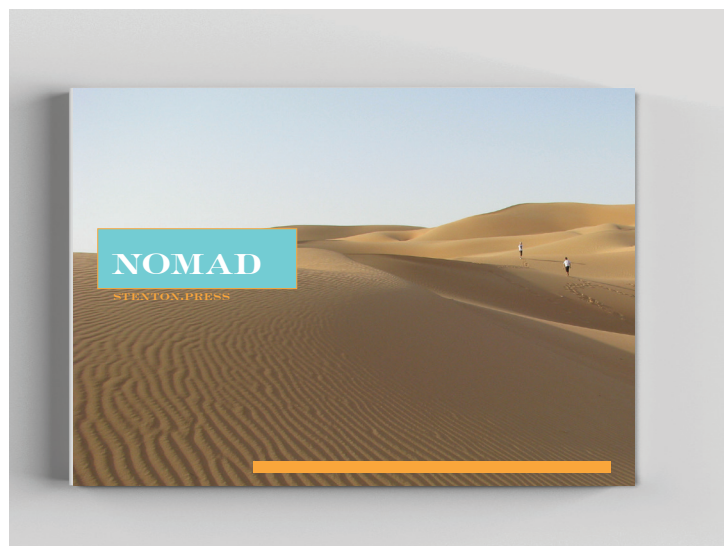


## 10-hours of sad music for synthesised choir in 50 books (2016)



## NOMAD (2017)

book of graphic scores printed in gloss brochure



## Forever Grey (2017)

endless book of music for four instruments



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